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presented him as a working guide. This conclusion is greatly strengthened when we compare similarly pieces of armor of known provenance with the Greenwich sketches given in the ancient album. Thus the suit of Sir John Smith at Windsor has a greater number of lames in the upper leg defenses than the drawing shows, also differences in the face-guard and throat-plates. In Sir Christopher Hatton's suit in the King's Collection, the differences are quite conspicuous, and they are present also, but to a less degree, in the Scudamore harness which has been retained until lately in the family of Sir James, and was even preserved in the house where he lived. We conclude, accordingly, in the

case of our gauntlets, that Lord Dillon's identification is well-founded.

Authentic armor of any kind is now rare, armor of artistic excellence is rarer, and armor of artistic excellence and of historical provenance is rarest and most interesting of all. So we may well be grateful for the gift of the present gauntlets. During the coming months they will be exhibited with the harness of Sir James Scudamore, acquired by the Museum in 1911. In fact, it was due to Mr. Mackay's appreciation of the fact that the workmanship of these harnesses and of the present objects was identical that he at once added them to our collection.

B. D.

ACCESSIONS AND NOTES

ELECTION of a trustee—the vacancy in the Board caused by the death of the late John Bigelow was filled on Monday, the 28th, by the election of Edward S. Harkness, as a Trustee of the Class of 1915.

MEMBERSHIP.—At the meeting of the Trustees held October 28th, Robert Sterling Clarke was elected a Fellowship Member; Frank Waller, an Honorary Fellow for Life; and Edward S. Harkness, a Fellow of the Museum in Perpetuity.

MR. MORGAN'S DRAWINGS.—The Museum is arranging for a series of special exhibitions of drawings in the collection of Mr. J. Pierpont Morgan, which he has kindly consented to lend from his library for the purpose. The series will begin with a selection of drawings by masters of the fifteenth and sixteenth centuries, to be opened early in December, in Gallery 25.

CREATION OF A NEW DEPARTMENT—At their October meeting the Trustees voted to make the Collection of Arms and Armor, which has hitherto been a section of the Department of Decorative Arts, a separate department of the Museum, retaining Dr. Bashford Dean as its head, and advancing

him to the full position of a Curator. By the arrangement which has been concluded with him he will be enabled to give much more of his time to the service of the Museum than has been possible up to the present, and the collections under his charge will be installed in the addition to the building which is now being completed.

AN EGYPTIAN STELA.—The Museum has recently received as a gift from Mr. Edward S. Harkness a very important Egyptian historical stela of the XII dynasty, which has now been placed on exhibition in the Fifth Egyptian Room. The stela, which measures 1.05 m. in height and 0.50 m. in width and is of painted limestone, was erected for Menthu-weser, steward of King Sesostri I., in the precinct of the god Osiris at Abydos and is dated in the seventeenth year of Sesostri's reign (about 1963 B. C.).

It bears a long inscription of three horizontal lines at the top and sixteen perpendicular lines below, containing a record of the erection of the stela in the year mentioned, a prayer to Osiris for mortuary offerings, and a long biographical text in which Menthu-weser enumerates the many royal offices he has held and his various good deeds.

Beneath the inscription, in low-raised relief, Menthu-weser is represented as seated at a table of offerings which are being placed before him by three of his children.

The excellence of technique and fine preservation of color render this one of the most notable stelæ of the Middle Kingdom in existence, and an adequate publication of it will be carried out in the near future.

A. M. L.

AMERICAN SILVER.—Hon. A. T. Clearwater has added to his collection of early American silver, and lent to the Museum a bowl with a cover, five and one-half inches high, five and one-quarter inches in diameter, standing on a reeded base having a reeded rim with moulded finial to the lid. The lines are extremely graceful and the bowl is an unusually fine specimen of the silversmith's art of the latter part of the eighteenth century. The inscription is C. N. C. in monogram script. It weighs nine ounces. It is marked Moulton, and was made by Joseph Moulton the Second, of Newburyport, Massachusetts, where he was born in 1740, and died in 1818.

Judge Clearwater also has lent to the Museum a porringer made by Robert Evans, a celebrated silversmith of Boston who was born in that city in 1768, and died there in 1812, and who married Mary Peabody. The porringer is five and one-eighth inches in diameter and has the rare gridiron handle with five oblong openings and scalloped edges. It weighs five ounces and seventeen pennyweights. The inscription on the handle in monogram script is A. P. It is marked R. Evans in rectangle.

FAR EASTERN ART.—A number of additions to the Museum's collection of Far Eastern Art are exhibited this month in the Room of Recent Accessions. The objects, which include bronzes, sculptures, paintings, and textiles, were secured in Japan for the Museum by Mr. G. C. Pier, to supplement the purchases made by him some months ago, which were shown here last spring. The most interesting of the new acquisitions are three gilded wooden figures of Buddhistic divini-

ties, each measuring about four feet in height, and dating from the Kamakura period. The figure of Jizo Bosatsu, protector of children, is particularly good and may be attributed to Anami, a late Kamakura sculptor who lived from 1185 to 1233.

The paintings include a Japanese *kake-mono* of Monjiu, the God of Wisdom, dating from the twelfth century, and a landscape by Chiu Ying, a Chinese painter of the later Ming dynasty. Among the smaller objects three gilded bronze statuettes are noteworthy. These were made under the Wei dynasty, which reigned in Northern China from the fourth to the sixth centuries of our era. A priest's ceremonial robe, a piece of Kyoto tapestry, and two Nō dance costumes of unusual interest are also included in the purchase. D. F.

DEPOSITION FROM THE CROSS.—Florentine School of the beginning of the sixteenth century. This little picture, purchased last summer reproduces the general composition of the large altarpiece now in the Academy at Florence, which was begun in 1503 by Filippino Lippi for the high altar of the Florentine church of the Annunziata and was finished by Perugino after Filippino's death in 1504. According to Vasari, Filippino was able to finish only the figures of the upper half of this work. Even these were modified by Perugino, and the lower figures are entirely by him. In the Museum's picture the forms and types throughout are distinctly those of Filippino and consequently it may be presumed that it gives an idea of the original conception of the altarpiece. If this be granted, it shows that Perugino made but small changes in the poses of the figures for which he is responsible, that of Mary Magdalene being the most prominent, although he has so radically altered their expression.

Our picture could not be by Filippino himself, but is most probably by one of his close followers who had access to his sketches. It is in an exceptional state of preservation, almost entirely free from repaints and the colors are remarkable for their gem-like brilliancy. B. B.



DEPOSITION FROM THE CROSS
FLORENTINE, BEGINNING OF XVI CENTURY

COLORS CAST OF AN AKROPOLIS "MAIDEN".—Students of Greek sculpture will be much interested in the acquisition by the Museum of a colored cast of one of the Akropolis "maidens". Though these statues occupy an impor-



COLORS CAST OF AN AKROPOLIS "MAIDEN,"
VI CENTURY B. C.

tant place in the history of archaic Greek art, they could hitherto be studied only from photographs, or in Athens itself, where the originals are; for, on account of the extensive traces of color preserved on the statues, it was thought advisable not to have them cast. On the occasion, how-

ever, of the archaeological exhibition in Rome in 1911, when a large collection of casts from all museums was exhibited, the Greek ministry decided to have ten of the statues cast, making their selection from those which had least color traces. The cast acquired by this Museum is taken from No. 680 of the Akropolis Museum.¹ In Rome the casts were shown unpainted; but both for the archaeological interest and the artistic effect, the color is of great consequence, and for the purposes of this Museum it was, therefore, thought more satisfactory to have the color reproduced as far as possible. Monsieur Gilliéron, who undertook this difficult task, was in the possession of some sketches made from the originals shortly after their discovery. With the help of these he was able to reproduce the color traces,—not as they are to-day, for in many cases they have almost entirely disappeared, and not as they were originally, for that is after all a matter of conjecture, but as they were when the statues came out of the ground.

The figure now represented in this Museum is a typical example of the series and one that affords excellent opportunity both for the appreciation of the artistic value of these statues and for the study of the features, the hair, and the much discussed problem of the drapery. From the point of view of development it stands about midway in the series, being neither of the most primitive type, nor so far advanced as some of the examples; that is, it dates, roughly speaking, from the last quarter of the sixth century B. C.

G. M. A. R.

WORKS ON SCANDINAVIAN ART.—In view of the forthcoming exhibition of Modern Scandinavian Art, under the auspices of the American-Scandinavian Society, to be held at the American Art Galleries, December 10th-26th next, it may interest readers of the BULLETIN to learn that the Library of the Museum contains some works relating to Scandinavian art that may be useful to those who will visit the exhibition.

¹See H. Lechat, *Au Musée de l'Acropole d'Athènes*, p. 304.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Among them are the following: Catalogue of an exhibition of the works of modern Swedish artists held at Brighton, England, in 1911; Catalogue of an exhibition of the work of modern Danish artists, held at Brighton, England, 1912, both of these catalogues illustrated; *Kunst*, organ for *Dansk Kunst*, 1899-1905, published as *Kunst Bladet* since 1909, the best illustrated magazine of Danish art; *Små Konstböcker*, parts 1 to 13 inclusive, all published to date, profusely illustrated with reproductions of the work of Swedish artists; *Kunstens Historie i Danmark*, Redigeret af Karl Madsen, København 1901 — 1907; *Catalogue des tableaux provenant de l'atelier Fritz Thaulow*, Paris, 1907; F. Servas: *Anders Zorn*, Leipzig, 1910; K. R. Langewiesche: *Arbeit brot und friede, Dänische Maler von Jens Juel bis zum gegenwart*, Düsseldorf (1911); E. Hannover: *Dänische Kunst des 19 Jahrhunderts*, Leipzig, 1907; *Denmarks Malerkunst Billeder og Biografier samlede af Ch. A. Been*, København, 1902;

A. Aubert, *Die norwegische Malerei im XIX Jahrhundert, 1814 bis 1900*, Leipzig, 1910. W. C.

THE LIBRARY.—The additions to the Library during the past month were one hundred and seventy-one volumes, of which one hundred and fifty-five were purchased and sixteen received as gifts.

The additions to the collection of photographs number four hundred and thirty-nine.

Among the gifts is a valuable collection of forty-two photographs of paintings by the late William Keith, presented in the names of Mrs. William Keith, Mrs. Mary A. Harmon, and Mr. C. W. Keith; and also a fine collection of sixty-four photographs of the work of the late Frederic Remington, presented by Messrs. P. F. Collier & Son; other gifts were received from Mr. Edward Robinson and Mr. Henry Wolf.

The attendance during the month was seven hundred.

COMPLETE LIST OF ACCESSIONS

SEPTEMBER 20 TO OCTOBER 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL . .	*Greek bronze statuette of Aphrodite	Purchase.
ANTIQUITIES — EGYPTIAN. . .	Painted limestone stela of Menthuwaser, dated in the seventeenth year of King Sesostris I	Gift of Mr. Edward S. Harkness.
ARMS AND ARMOR	†Three Italiote shield bosses, sixth century B. C.	Purchase.
	†Three armorer's implements, French, sixteenth and seventeenth centuries.	Purchase.
CERAMICS	†Jar, Seto ware, Japanese, seventeenth century.	Purchase.
DRAWINGS	†Drawing, by E. A. Abbey.	Purchase.
JEWELRY.	†Thirty-nine pieces of jewelry, Spanish, from the Philippines, seventeenth to nineteenth century.	Gift of Mr. J. Pierpont Morgan.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).